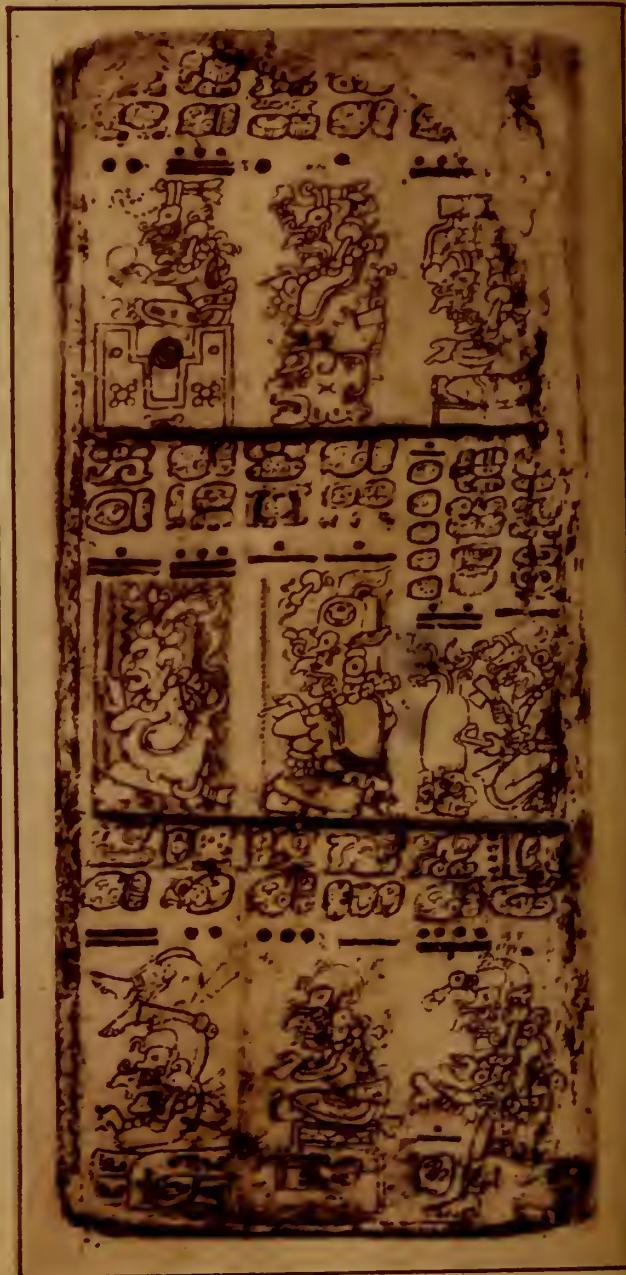
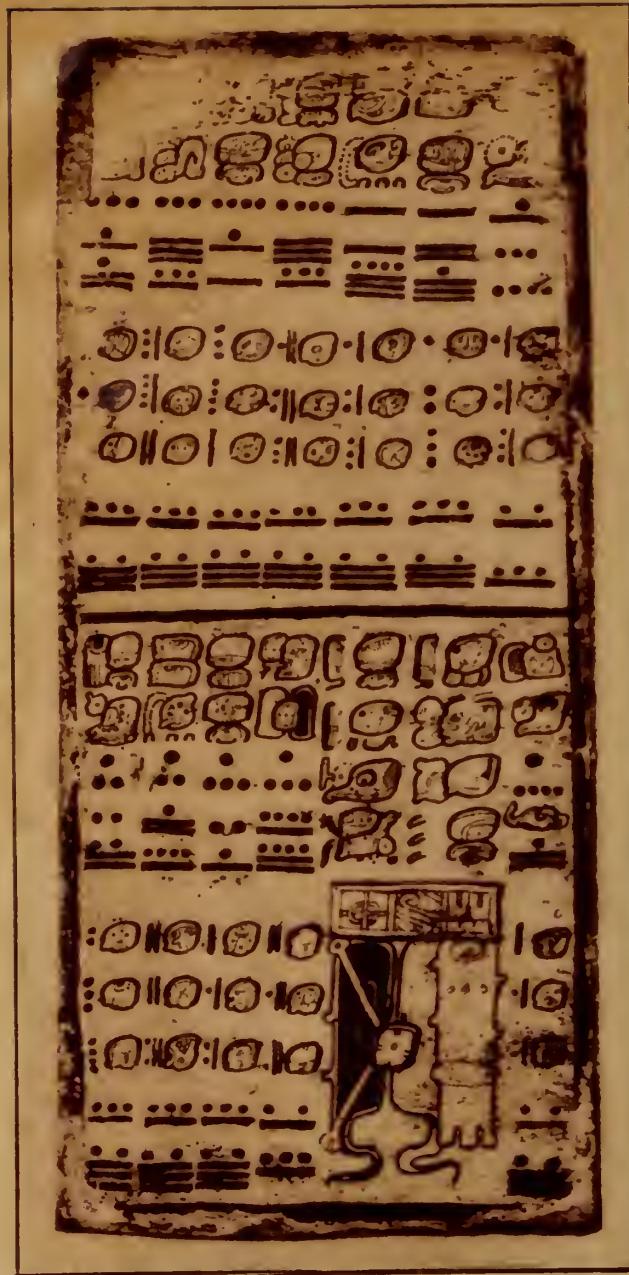


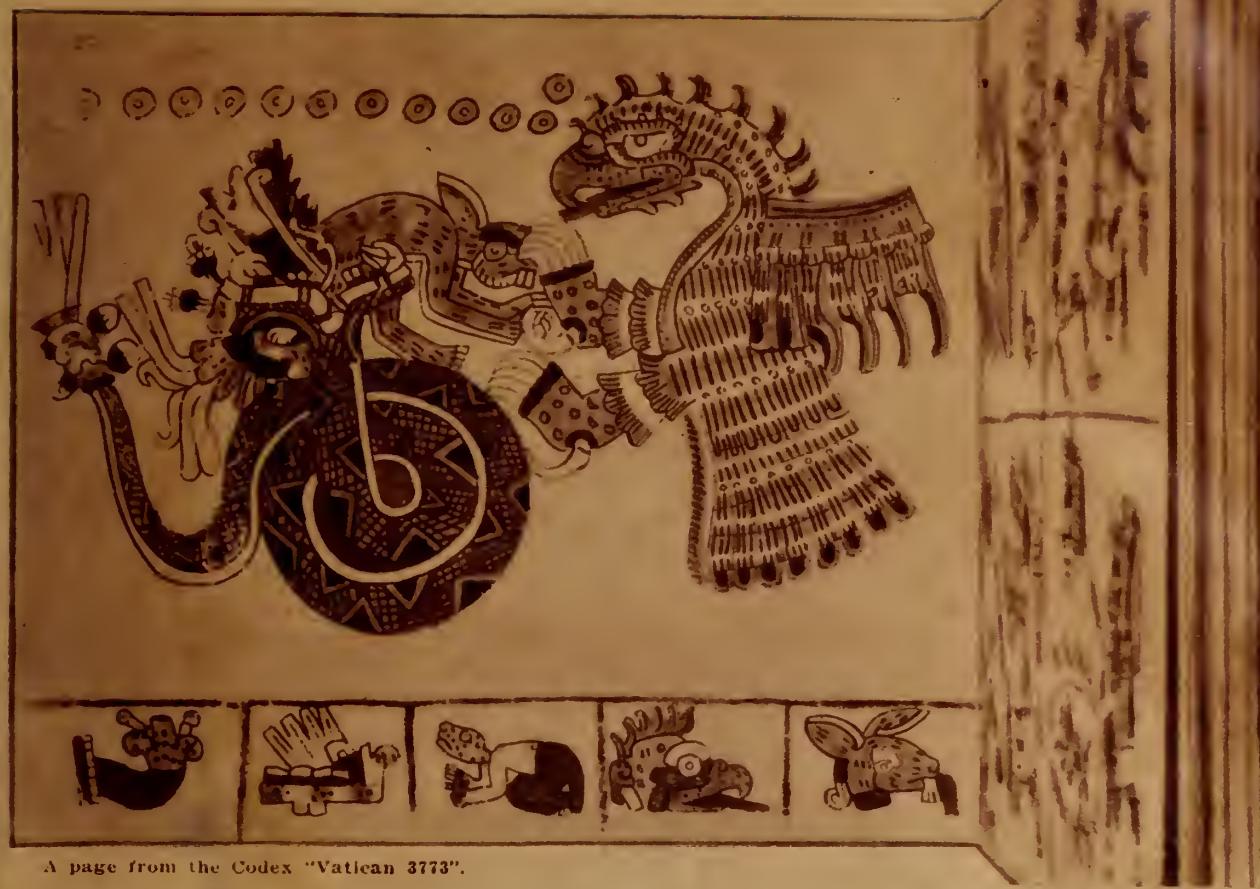
THE MEXICAN BOOK



New York World's Fair
MEXICAN EXHIBITION
1939



Two pages of the Maya Codex called "Dresden Codex".



A page from the Codex "Vatican 3773".

Two people in America, to express their ideas by means of books, have used writing since their most remote origins: the Naua or Mexican and the Maya or Yucateco. The aboriginal books of these secular cultures were written on vegetable fibre paper or on tanned skins of animals, and are known in universal bibliography as pictorial codex, because in them was written hieroglyphic writing, first in a representative ideological form and later in a representative syllabic one.

Like a European book bound between boards and fitted in the form of a strip that folds like a screen, its pages are full of figures and strange signs of somewhat sombre colour, that modern American science endeavours to study, in order to know the past of these primitive people of the New World.

The Spanish conquerors found many copies of these books, but nowadays only very few of them remain, zealously kept in the most famous European Libraries, and are the ones that Cortés sent to the Emperor Charles the Fifth and to the Roman Pope and which these gave as free gifts to their relations and friends. Mexico preserves some of them in its National Museum and here is reproduced a page from the Codex "Vatican 3773" the best preserved of all those that are known.

In the XVIth. century Mexico became the capital of New Spain, the most important centre of European culture in America. The first printing office of the New World was established in Mexico in 1539 by Juan Pablos (Giovanni Paoli) born in Brescia, Italy, clerk of the German printer John Cromberger, es-

tablished in Seville, Spain, who had the privilege of implanting it.

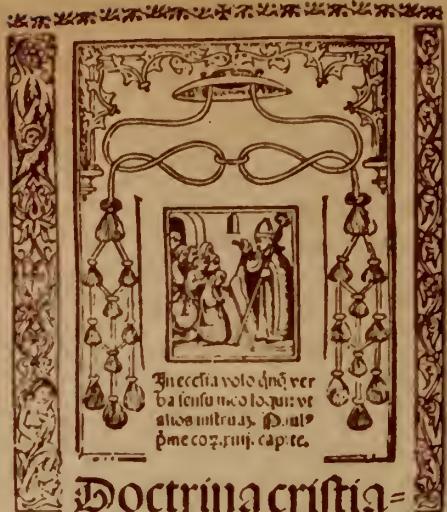
The first books for the evangelization, the culture and devotion of the inhabitants of the Colony came out of that typographical workshop. They are small books, of about 30 to 60 pages, printed on thick paper, in Gothic type with little vignettes and pretty engravings in wood or lead. The title pages are in black and red with renaissance edges, heraldic shields or pictures of saints. The technical deficiencies proper of an art recently commenced is attenuated by the esthetic idea that the printer put in its formation; they have the enchantment of things made with love, to convert them in something not only useful, but also beautiful. These primi-

tive Mexican books are now very rare and covetously looked for by the book-lovers of refined taste.

And this is not the only merit of the book of that time; its texts are also of great interest; it shows that an effective current of culture was opening its way as time went on. The first books of devotion or catecheticals were followed by others of greater importance: arts of Indian languages, vocabularies, grammars and dictionaries, that hold in their pages the structure of difficult and strange Indian languages.

At the end of the XVIth century and in almost all the XVIIth., the printing office establishments multiplied and extended their radius of action, undertaking work that in Europe itself would have been

the motive of great admiration, as is the case in the liturgic books, so remarkable, as the "Roman Missal" printed by Antonio de Espinosa; the chorus books, Psalter books and others, that also were printed by Espinosa and Pedro de Ocharte. Magnificent technical works with prints of several inks, large engravings, music with ruled lines, different types of printing and precious edges and fancy letters.



Doctrina cristia
namas ciertay yd. aderapagēs sin erudi
ciō y leti. re en q se cōtienel catēcismo d
formaciō pa indios cō todo lo principal y
necessario q el sp̄ituo dñe saber y obrar.
Impressa en M̄xico por m̄dado del Reverendissimo
mo. Dñfrz Juan Lomarriga p̄m̄er Ob̄po de M̄xico.

Printed in Mexico in 1543.



Printed by Juan Pablos in Mexico
in 1554.



Printed by Juan Pablos
in 1557.

Misale romanum ordinarium.



Works of clearly scientific speculation were also printed, such as treatises of medicine, pharmacy, mathematics, philosophy, physics, theology and history; nautical and military technique, jurisprudence and legislation.

In all the pages of this printed matter can be seen the magnificent efforts made by Spain to give life and breath to her colonies and is the effective demonstration of that which missionaries and rulers praised: that the children of both races, the European and the Indian were true lovers of study and knowledge and assimilated with great profit what the mother country so freely gave, creating since then an uninterrupted tradition of culture, that is now proverbial and effective in countries that like Mexico, have the same origin.

In the last century of the Spanish dominion (the XVIIIth.) the printing production

Misale Romanum nuper adoptatum cōmodū

quoniamq; sacerdotū summa diligentia dūshin-
ctū: atq; nra ex novo ordine dīgēshū ut appo-
sitz introtib; gradualib; offertorijas; cō-
muniōibus oēa missē sīnt in suis locz
integre. In quo etiā adiunctē sunt
multē missē nouē, & alia plurima
supaddita, q; in missalib; hac
ten; ipseis dīsiderabātur.

AN 1561

The famous "Misal Romano" printed by Antonio Espinosa, in the middle of the XVIth.

was of an inferior quality compared to that of the former century, but yet confirms and invigorates the anxiety that animated Mexico to have an effective emporium of European culture in America.

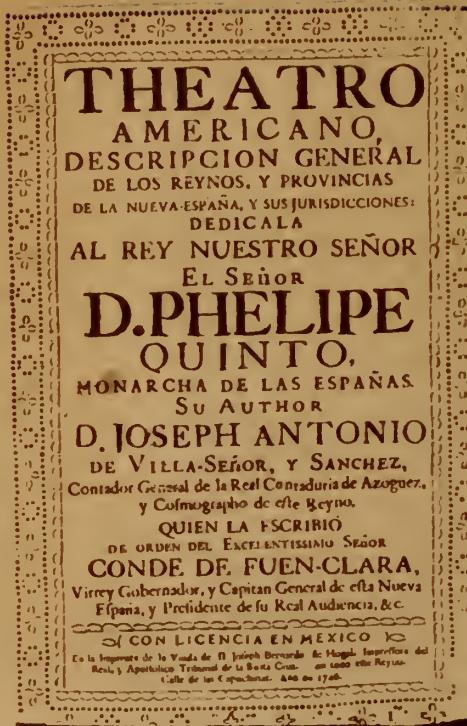
The printed matter of the XIXth. century

does not reach dignity until well after the fourth decade.

It is true that before that there had been decorous productions, as the first "Quijote" printed in 1833 by Mariano Arévalo, with beautiful and original engravings on copper; the Universal Geography neatly printed by Lara; the works of Cumplido and García Torres that began to have meaning and some others that are isolated marks of mastery and professionalism. But it is not until 1840, that the art of printing begins to rise and shows a frank tendency to follow the English models in book material.

Luminous examples are waited for, especially those from London and Edinburgh and soon after, beautiful imitations were made in Mexico. The marked English influence can be pointed out in the three volumes of the remarkable newspaper "El Diario de los Niños," full of beautiful lithographies, printed by the painstaking master Miguel González.

Since the entire decade of 1850 and part of 1860 there is a remarkable renaissance in the printing presses of the metropolis. Masters of the art that admit of no discussion, appear and maintain themselves firmly in this



Printed in Mexico in 1740.

Ave Maria gratia



plena dominus tecu.

Wood engraving of the XVIIth century.

LA IMPRENTA EN MEXICO



Apod Didacum Lopez Dauelos. Anno 1604.

Printed in Mexico at the beginning of the XVIIth century.

INGENIOSO HIDALGO

DON QUIJOTE

DE LA MANCHA.

POR

MIGUEL DE CERVANTES SAAVEDRA.

OBRA ADORNADA DE 125 ESTAMPAS LITÓGRAFICAS

Y PUBLICADA

Por Masse y Decaen,

LITOGRAFOS LITOGRAFOS Y FOTOGRAFOS

CALLEJON DE SANTA CLARA N.º 8.

TOMO II.

MÉXICO.

Impreso por Ignacio Cumplido, calle de los Meléndez num. 2.

M. DCCC. XLII

The second "Quijote" edited in Mexico, marvellously printed by Ignacio Cumplido in 1842.



Lithography of the "Quijote" of Cumplido, by Iriarte and Heredia.



One of the prints that illustrates the first "Quijote".

EL INGENIOSO HIDALGO

DON QUIJOTE

DE LA MANCHA,

COMPUESTO

POR

MIGUEL DE CERVANTES SAAVEDRA.

PRIMERA EDICION MEJICANA, CONFORME A LA DE LA REAL ACADEMIA ESPAÑOLA, HECHA EN MADRID EN 1782. ADENAS DEL ANALISIS DE DICHA ACADEMIA, SE HAN AÑADIDO LAS NOTAS CRITICAS Y CURIOSAS DEL SEÑOR PELLICER, CON MERMOSAS LAMINAS.

ANALISIS Y PARTE PRIMERA.

TOMO I.

EN MÉJICO,

POR MARIANO AREVALO, CALLE DE GABENA N.º 2.

1833.

First "Quijote" printed in Mexico.

medium: Cumplido, Lara, García Torres, Rafael de Rafael, Díaz de León . . . The "Napoleón" of Norvins, "El Quijote" (that is a prodigy of knowledge and technique), the first volumes of "El Presente Amistoso de las Señoritas Mexicanas" and other remarkable printing matter, edited in the "offices" of don Ignacio Cumplido. Very carefully printed and very neat

Lithography by Iriarte, from the book: "Los Ceros" by Vicente Riva Palacio.— Mexico, 1882.



Oh! Divina, son tus formas de una ingénita realza;
De tus golas a la Médicis se desprende tu cabeza
como aurífero pistilo de una exótica corola.

Oh! Deidad, tus ojos tienen lejanías de horizontes
y tu lánguida hermosura, cual la nieve de los montes,
brilla sola, intacta y pura,
brilla pura, intacta y sola.

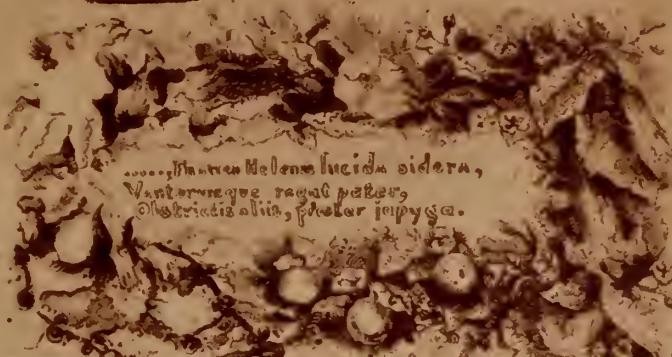
A page of "Los Jardines Interiores" by Amado Nervo; illustration by Julio Ruelas.—Printed in 1904.



publications, as "El Panorama de las Señoritas", "El Nuevo Bernal Díaz del Castillo", surge from the workshop of Vicente García Torres, and honor the Mexican printing presses. Lara is filled with glory with the superb editions that he issues. His "Pablo and Virginia" is a marvel and certainly the best made book of the XIXth. century. And this, in spite of the cele-



scribí, pues, en el bambú de Pablo y Virginia estos versos de Horacio:



„...Habrem Melena lucida sidera,
Venterne que regal pezaz,
Obstruatis alia, pretor iuny g.a.

„Que los hermanos de Elena, astros brillantes como vosotros,
y el padre de los vientos, dirijan vuestros pasos, y no
permitan os sople otro que el céfiro blando.”



E n la corteza de un tacamaco, á
cuya sombra solía sentarse Pa-

brated "Sermón de Munguía", made by Rafael de Rafael, of the volumes of the "Presente Amistoso" of Cumplido and the conscientious editions that will be known later on and are due to García Torres, Díaz de León, Icazbalceta y Ecalante, all of them very gifted technicians of the last century.

In 66 the beautiful "Alma-

A page from "Pablo y Virginia", edited by José María Lara. Lithographies by Salazar.—México, 1843.

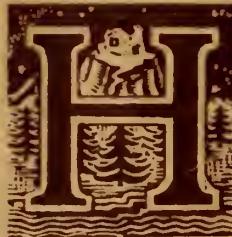
naque de la Corte" was edited by Lara. It is a work of the most elegant simplicity that honors the Mexican knowledge of the epoch. Works full of style and character continue to come out of the printing presses, as "Antonio y Anita", by Nabor Chávez; "El Renacimiento", beautiful review issued in 70, made and sustained

by Díaz de León y White; "Los Ceros" by Riva Palacio, edited by the same good printers; "Tres Diálogos" by Cervantes de Salazar, in one volume, printed by García Icazbalceta; a stupendous work well taken care of, named "Memorias del Monte de Piedad", printed by Escalante. In 1886 appears a monument of erudition and plastic beauty, the "Bibliografía Mexicana del Siglo XVI". It is edited by its illustrious author don Joaquín García Icazbalceta in his own workshop; this work was then and continues being now, a glory of the end of the century. The Ministry of Advancement publishes from its own printing presses volumes of great merit. Among them the "Apuntes Biográficos del Pensador". Andrade and Escalante through various epochs, produce: the

"Obra Poética" by Carpio; the "Odas de Q. Horacio Flaco" and other classic translations of Mr. Casasús. The century ends with a singularly memorable work, for its superb engravings on wood "El Quijote", which was a large book, with illustrations by Doré.



EL BUQUE FANTASMA



En cuanto cerró la noche, el viento sopló entre las colas blancas de la nave, y descorrió las velas; se extendió por el firmamento, soplando las nubes, y más pronto, se echó el manto de espesa lluvia al roer sobre cubierta.

Es solamente una resaca de mal tiempo —dijo el capitán a la tripulación— y se irá con la misma facilidad con que ha venido.

121

"Classical Reading for Children". Editorial Department of the Ministry of Public Education, Mexico, 1925. Illustrations by Roberto Montenegro and Gabriel Fernández Ledesma.

ACE muchos años, que un marinero noruego llamado Ibsland, navegaba uno tarde con rumbo a su pueblo, después de un viaje afortunado.

Su emoción estaba plena de alegría, pues iba a ver de nuevo a su hermosa hija Santa. Mientras pasaba por las estrellas, colgantes de su nave de vela, pensaba en alegría.

— Esta noche estoy en casa y podré abrazar a mi hija Santa, y más tarde, comprármela a mí, y luego, seré rico.

Y así, se acercó al cielo, y se acostó a dormir.

ENRIQUE FERNANDEZ LEDESMA

VIAJES AL SIGLO XIX

SERIALES Y SIMPATIAS
EN LA VIDA DE MEXICO



MEXICO 1922

Printed in the "Talleres Gráficos de la Nación" of the city of Mexico.

IGLESIAS DE MEXICO

Volumen V

ALTARES

ESTILOS, MATERIALES
Y TECNICAS

FOTOGRAFIAS
DE R. R. R. R.



Publicaciones de la Secretaría de Hacienda

MEXICO

1922

Printed in the Printing of-
fices of the Editorial
"Cvltvra".



Etching by Francisco Díaz de León, illustrating the book: "Viajes del Siglo XIX".

The XIXth. century was really a great century, in which the feeling of workmanship reached an illustrious importance, above all in printing work.

The first twenty years of the present century do not give a personal physiognomy to Mexican books and only sporadically do we see, in the illustrations of Julio Ruelas, the influence of the "Jugend" period, tangled and sombre. The want of editors was felt then as now and this epoch of great poets was in need of graphic interpreters, in spite of the constant example of European editorial of this time, with Pelletan at their head.

The renaissance of books came with the Revolution and the Ministry of Public Education, in the epoch of Vasconcelos, with his large editions of classical work. The illustrations surge with timidity, (above all the ones of Valerio



La etapa reciente

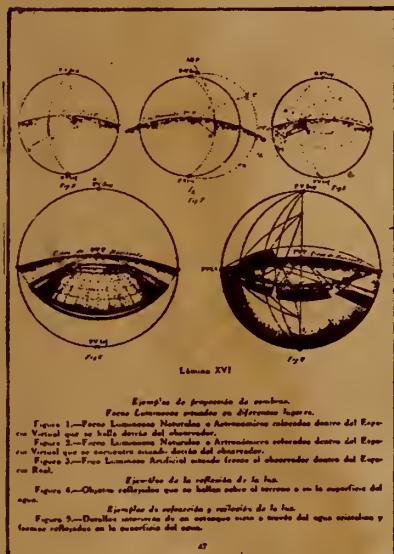


L comienzo el año de 1915 la paralización de los negocios se había acentuado a tal punto, que casi no se advertían síntomas de vida comercial, ni menos bancaria. Las Sucursales de la Institución, una detrás de otra, se habían clausurado en su mayoría. La Plazza y las Sucursales en más desempeñaban los servicios más indispensables que reclamaba urgentemente su clientela; pero a este precario servicio se hallaba restringida su actividad.

Por fin, el año de 1916 el Gobierno pre-constitucional (así se llamó al que actuó ya sin normas fijas en espera de la nueva Carta del país) decidió tomar medidas extremas para consolidarse. Las sucesivas emisiones de papel moneda, realizadas con el fin de allegar recursos al ejército revolucionario, comenzaron a sufrir las consecuencias de la falta de confianza del público, evaporándose rápidamente su valor y constituyendo, más que a ayuda, una amenaza próxima para el Estado. De improviso se vio este en la necesidad de contar con una masa de fondos capaz de

65

A page from the book: "National Bank of Mexico, S. A." Wood, engravings by Isidro Ocampo. Editorial "Cvltvra", Mexico, 1935.



"A New Perspective", by Luis S. Serrano, Editorial "Cvltvra", Mexico, 1934.

Prieto) that little by little maintain themselves firmly, culminating in those that Roberto Montenegro and Gabriel Fernández Ledesma made for the two volumes of "Lecturas Clásicas".

Among the official publications some of the best are the "Monografía de las Escuelas de Pintura al Aire Libre" and series of "Monografías Bibliográficas Mexicanas", directed by don Genaro Estrada; also the "Ediciones del Palacio de Bellas Artes"

VIAJE A YUCATAN

1841-1842

POR

JOHN L. STEPHENS

TRADUCCION AL CASTELLANO DE

JUSTO SIERRA O'REILLY

SEGUNDA EDICION

EN DOS TOMOS: TOMO I.



MEXICO
1937

Work published by the National Museum and printed by its printing presses.

JUSTINO FERNANDEZ

EL ARTE MODERNO EN MEXICO

SIGLOS XIX Y XX



Justino Fernández

ANTONIO LIMPIAS, DIBUJO, JUAN FERNANDEZ, E. REYES

Printed in 1937 by the Editorial "Cvltvra".

entrusted to Francisco Díaz de León. The printing press of the National University, during the short time that it was directed by Miguel N. Lira, edited books of great typographical dignity; and Julio I. Prieto's illustrations were a valuable and intelligent collaboration.

The National Library has distinguished itself by the work of his Director, Enrique Fernández Ledesma, with its wonderful editions of the "Historia de la Litografía en el Siglo XIX", and the facsimile of "Los Mexicanos pintados por sí mismos". The most perfect books until now have been made by Fernández Ledesma: they are: "Viajes al Siglo XIX" and "Historia Crítica de la Tipografía en la Ciudad de México — Impresos del Siglo XIX".

The most decisive influence that the Mexican book has had in our days, dates from the "Editorial Cvltvra" from whose printing presses have come out works that can resist a formal analysis.

From it came the first contemporary books with engravings on wood, in colours, and with etchings and though its typ-



Printed by the "Taller Gráfico de la Nación" in 1938.

Capítulo 1

LA primera visión que en punto del arte escénico de los rusos me la ofreció el Tercer Festival Teatral de Moscú. La duración de este fue de dos días, y en tan breve espacio de tiempo se presentaron diversos espectáculos que abarcaban los más diversos géneros: ópera y ópera moderna, tragedia, drama clásico nacional y extranjero, folclórica y comedia de la más reciente producción soviética, teatro de las minorías nacionales, teatro júlio, teatro gráfico, teatro para adolescentes, teatro para niños, teatro folclórico. Y este extraordinario programa de dos días — suficiente para cubrir la totalidad de una temporada en los teatros de cualquier capital

II

First page of the book: "The Theater in the U. R. S. S." by Alfredo Gómez de la Vega.



Printed in 1938.

BERNAL DÍAZ DEL CASTILLO

HISTORIA VERDADERA DE LA CONQUISTA DE LA NUEVA ESPAÑA

INTRODUCCIÓN Y NOTAS POR
JOAQUÍN RAMÍREZ CABRÁS

TOMO I



EDITORIAL PEDRO PORRÉS
Méjico, D. F.
1939

Printed by the "Taller Gráfico de la Nación" in 1938.

With his illustrations, generally engraved on wood or metal, and his profound knowledge of typography, Francisco Díaz de León has collaborated intensely in the making of books. Besides the works already mentioned, he illustrated: "Treinta Asuntos Mexicanos", "Día de Festa", "Cántico del Amor que Perdura" and "Tasco" (now being printed). To this great artist and Gabriel Fernández Ledesma, are due the important actual typographical movement, through placards and catalogues of the Hall of Arts of the Ministry of Education.

The meritorious work of the printing press of the National Museum of Archeology, History and Ethnography has renewed its

graphic material is scarce and at times, makes its production monotonous, the printing is magnificent and the whole work is of the best quality.

The original engraving appears in the books illustrated by Francisco Díaz de León: "Campanitas de Plata" and "Oaxaca" (engraved on wood) and also the "Viajes al Siglo XIX", in which etchings were used for the first time.

MARIA DEL MAR

CANTICO

DEL AMOR QUE PERDURA



MADERAS DE DIAZ DE LEON

MEXICO 1939

Printed by the
"Talleres Grá-
ficos de la Na-
ción", Mexico
City.



VI

CIENFUEGOS, en La Laguna.
languidece de calor;
buscando fresco y fortuna,
se pela p' al interior.

Tuvo altas, probó miserias,
couoció trenes, caballos,
fué palero de las ferias
y amarrador en los gallos.

[49]

Page from the
book: "El Ga-
vilán", with an
engraving on
wood by Fran-
cisco Díaz de
León.



NOCHE



Lejana, mi unica... En mi libro
"Tres Cartas a Hans Castorp" te
llamo así por primera vez, nada
más que la angustia de la expe-
riencia ha cambiado de rumbo. Eu-
limes hablada de una distancia
interior, y ahora pienso en jor-
nadas de nubes y de tiempo.
"Mi lejano".... Te cargo lejas
estas dos palabras en alta voz, solo y despacio. Hay algo en
el sonido que no puede encontrarse en la inerte blanca-
za del papel. Al decirte "mi", es como si illeara el alma.

Page from "Cántico del Amor
que Perdura" with engravings
on wood by Francisco Díaz de
León.

taste under the direction of Francisco Orozco Muñoz, one of the most esteemed collaborators in the campaign for typographic renovation. He attained great success with "Tenayuca", monumental edition of the pyramid of the same name; "La Producción Literaria de los Aztecas", "Viaje a Yucatán", by John

FRANCISCO CASTILLO NAJERA

EL GAVILAN

(CORRIDO GRANDE)

MADERAS ORIGINALES
DE DIAZ DE LEON



EDITORIAL MEXICO NUEVO

M.C.M. XXXIX

Edited by the "Talleres Grá-
ficos de la Nación".

L. Stephens, "Marea Encendida", "El Teatro en la U. R. S. S.", "Tres Cartas a Hans Castorp", books that are models of good taste and perfect graphic impression.

The printing press of Miguel N. Lira was among the first of the private ones. His "Fábula" editions are frequently examples of art,



Printed by the "Talleres Gráficos de la Nación",
supervised by Enrique Fernández Ledesma.

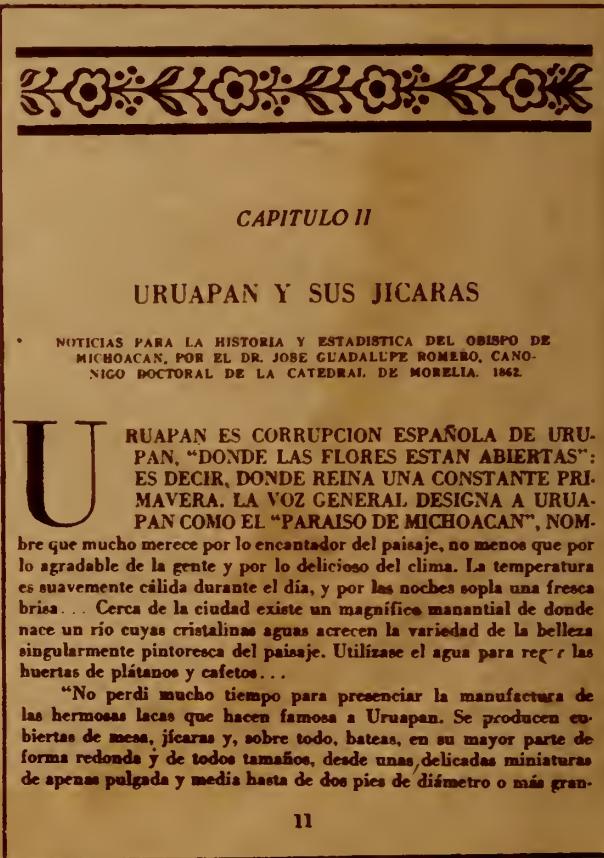
such as "Verte y no verte" and "Sí con los ojos".

The editorial "Alcancia", another private printing press, directed by Edmundo O'Gorman and Justino Fernández, also produced works of great typographic merit, such as "El Conquistador Anónimo".

The "Editorial Pedro Robredo" initiated its work in 1938, with an edition of the "Historia General de las Cosas de Nueva España", by Fr. Bernardino de Sahagún, in five volumes full of scrupulous limpidness and its text in all its primitive purity. Others, no less valuable, have followed this precious work

with regularity. "Relación de las cosas de Yucatán", by Diego de Landa, "Historia de la Ciudad de México Según los Retratos de sus Cronistas" by Artemio de Valle-Arizpe, and "Nicolás Lafora, Relación del Viaje que Hizo a los Presidios Internos Situados en la Frontera de la América Septentrional Perteneciente al Rey de España".

To the firm of Porrúa, we owe the valuable "Cartas de D. Joaquín García Icazbalceta", published with erudite commentaries by Felipe Teixidor. Porrúa also edited two interesting anthologies of Mexican Poetry. The "Editorial Polis" now publishes books of decorous presentation, as are the delicate "Lirios de Flandes" by Valle-Arizpe.



NOTICIAS PARA LA HISTORIA Y ESTADISTICA DEL OBISPO DE MICHOACAN, POR EL DR. JOSE GUADALUPE ROMERO, CANONICO DOCTORAL DE LA CATEDRAL DE MORELIA. 1862.

URUAPAN ES CORRUPCIÓN ESPAÑOLA DE URUAPAN, "DONDE LAS FLORES ESTAN ABIERTAS": ES DECIR, DONDE REINA UNA CONSTANTE PRIMAVERA. LA VOZ GENERAL DESIGNA A URUAPAN COMO EL "PARAISO DE MICHOACAN", NOMBRE que mucho merece por lo encantador del paisaje, no menos que por lo agradable de la gente y por lo delicioso del clima. La temperatura es suavemente cálida durante el día, y por las noches sopla una fresca brisa... Cerca de la ciudad existe un magnífico manantial de donde nace un río cuyas cristalinas aguas acrecen la variedad de la belleza singularmente pintoresca del paisaje. Utilizase el agua para regar las huertas de plátanos y cafetos...

"No perdi mucho tiempo para presenciar la manufactura de las hermosas lacas que hacen famosa a Uruapan. Se producen cubiertas de mesa, jicaras y, sobre todo, bateas, en su mayor parte de forma redonda y de todos tamaños, desde unas delicadas ministrueras de apenas pulgada y media hasta de dos pies de diámetro o más grande.

The editor Botas is the one who produces more books in Mexico; the national culture owes him important texts, in spite of their careless presentation.

The "Biblioteca Histórica Mexicana de Obras Inéditas" is edited by José Porrúa and Sons; 15 volumes have already been published, all beautifully printed.

"The Talleres Gráficos de la Nación" is a great center of production of books of social and political divulgation. Its editions reach thousands of copies, above all those destined for teaching. This institution, directed by its own workmen, counts with typographic masters of great merit; they make marvelous books, when the opportunity presents itself.



Print (in colour in the original) from: "Los Esmaltes de Uruapan" (Enamels of Uruapan).



El procedimiento de la pintura de Uruapan es susceptible de admitir, dentro de su técnica, los más finos detalles en la decoración, segun se advierte en esta lámina.

Print (in colour in the original) from: "Los Esmaltes de Uruapan" (Enamels of Uruapan).

The "Departamento Autónomo de Prensa y Publicidad" ("Dapp") produces, besides the regular publications of the Ministries of State, books of art, such as: "Los Esmaltes de Uruapan" whose printing has been under the care of the master Enrique Fernández Ledesma.

Such is, in short, the history of the Mexican Book, from its origins until now - 1939 - beautiful in midst of its modesty.

Print (in colour in the original) from: "Los Esmaltes de Uruapan" (Enamels of Uruapan).

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